



THIS WEEK AT THE THEATRES

Salt Lake Theatre—Monday, Tuesday and Wednesday evenings, and Wednesday matinee, Florence Roberts in "Sham." Thursday, Friday and Saturday evenings, and Saturday matinee, DeWolf Hopper in "Happyland."
 Orpheum—Tomorrow evening and all week, matinee every day except Monday, vaudeville.
 Grand—This evening and all week, matinee Wednesday and Saturday, "The Girl of the Streets."
 Lyric—Tomorrow evening and all week, matinee Wednesday and Saturday, "The Power of Truth."

Here is a story that sounds too good to be true, but it is vouched for by the very highest authority and so it must be told. A Salt Lake girl was sitting in San Francisco when Mrs. Plake was there with "Loth Kleeschna." The young woman went with friends, also from Salt Lake, to see the performance. On the way to the theatre she remembered that she had to rise early the next morning, so she stepped into a store and phoned an alarm clock. With the clock in her lap she prepared to enjoy the play. And enjoy it she did until the realistic act in which Mrs. Plake as Leah comes on a dark stage with intent to break open a safe. At the precise moment when the burglary was most interesting the alarm attached to that clock went off. It was a most flimsy alarm. To the Salt Lake girl it sounded like a fire bell. In her embarrassment, she dropped the time piece to the floor and kicked it away from her. And it rang and rang, while people throughout the theatre tittered until the big scene was all spoiled. The sequel to the story is that the young woman never saw her alarm clock again. The truth is she never wants to see it again for, although the experience dates back some months, she never thinks of the incident without feeling like—well, she wished alarm clocks had never been invented.

June Mathis, the talented daughter of Mr. and Mrs. W. D. Mathis of this city, is winning fresh triumphs. She has the leading female role in "Brewster's Millions," and wherever she has appeared the critics have spoken very highly of her. Typical comments taken from New Orleans newspapers, are: "The Peggy Gray of Miss June Mathis calls for appreciative notice, her characterization being an eminently pleasing and ingenious one." And "Miss June Ma-

this as Margaret Gray, or Peggy, acts the role with exquisite charm." And "June Mathis as Margaret Gray, better known as Peggy, was quite delightful. Rather petite and good looking, with a most catching manner about her, she was charming as the heroine of Brewster's adventures." But the favorable notices might be multiplied almost indefinitely, all of which is most pleasant news for Miss Mathis' many friends here. It is also pleasant to note that Miss Mathis will soon be seen in Salt Lake in the play, "That she will be given a mighty cordial greeting goes without saying."

When Harold Bauer plays here Monday evening, March 9, in the First Methodist church, local music patrons will have the pleasure of listening to an artist intellectual, musical and unaffected in his playing of the piano. Eastern critics have seldom exhibited greater enthusiasm than they have over Bauer's performances. When he was to begin his present tour, Jan. 23, in New York, his recital in Mendelssohn hall was announced as "one of the musical events of the season."

PROMISE OF THE THEATRES.

"Happyland."

A new comic opera character by De Wolf Hopper is a theatrical treat promised us the last half of the week at the Salt Lake theatre, when Messrs. Shubert will present an entirely new comic opera, entitled "Happyland," written expressly for Mr. Hopper by Reginald De Koven and Frederic Ranken, and staged by R. H. Burnside. "Happyland" is in two acts, and is said to be a straight comic opera, with the usual elaborateness in the matter of scenery and costumes that characterizes all of the recent Shubert shows. Mr. Hopper's new part, it seems, has been patterned somewhat after his first and greatest comic opera character, "Wang," which, in sprightly revival form, was one of last season's pleasing local successes. As King Ecstasius, the tall comedian is to lure through two lively acts much the same as Regent Wang served on the throne—with humorous trials and troubles that win him profound sympathy from his people, within and without the royal walls. Ecstasius hasn't an elephant on his hands or a Pepp to try his soul, as poor old Wang was burdened with, but the Elysian monarch is even worse off—he has a daughter whom he supposed was a son, and whom he bargained to marry off to the princess of another king as a ransom for peace. It is not difficult to see in fancy the humor there must be in the funny Hopper, a comic opera king striving to untangle this sort of royal scandal. We have no idea of the plot beyond this matrimonial comedy detail divulged to us by the star's agent, but we can imagine a whole lot more merriment from this one item—how Ecstasius, fearing war, every minute must worry and wrangle with his royal household, how he must plan and plot only to entangle himself deeper and deeper in his predicament, and so forth. He early sings "A Sickening Sadness Sits on Me." This sadness is not the result of the Cambodians' persecutions or an elephant's trouble—it is caused by an everlasting condition of happiness that prevails in Happyland, and Ecstasius is no more really sad over this or any other condition than Wang was really sad, but Ecstasius' burlesque sadness is, no doubt, the same quality of sorrow that makes Hopper's always-in-trouble regents so amusing. But of all this we shall be better fitted for discourse after we seen and hear the new king.

A word or two now about the promised auxiliaries to the new amusement. Of course the scenery, costumes and general stage effects are new and of a lavishness not often attempted in modern comic opera, or musical comedy. Act I shows us the courtyard of the Imperial palace in Elysia, and act II depicts the Elysian fields.

"Sham."

Florence Roberts will be seen at the Salt Lake theatre Monday, Tuesday and Wednesday nights and Wednesday matinee in "Sham," a new, modern society play by Geraldine Bonner and Elmer E. Harris. Miss Bonner is well known in the west as the author of "Tomorrow's Tangle," "Rich Men's Children," and other novels, as well as essays and short stories. For a num-

ber of years she wrote the New York dramatic letter of the Argonaut, Mr. Harris is best known as lecturer and dramatic critic. "Sham" is a New York comedy containing a bright story and some comparisons between eastern and western society that are more or less amusing without being impolite to either. It is light and pretty, and ends happily, giving Miss Roberts an opportunity for a broad sweep of breezy comedy and as much pathos as can be squeezed out of a girl "finished in New York's smart set." Katherine Van Ripper, a descendant of one of the old Knickerbocker families, is left penniless and brought up by a pair of aunts, and like a young ladies of her set, taught to regard the male sex as her food supply, her only career an advantageous marriage. To do this, she must maintain her position, put up a good front and keep pretty at all costs. Now, it happens that Old Jeremiah Buck, a copper king from Idaho, has brought his boy and girl to New York and is launching them in society. The aunts see here an opportunity for their capricious and improvident niece and want her to marry young Buck, but to complicate matters Katherine allows herself to fall in love with Tom Jaffray, old Buck's mining engineer, a plain-spoken, straightforward fellow, who impugns the predatory ethics of New York's gentle grifters, and vows he's not the kind that gets a thing by pretending not to want it. The fun of it is, he crosses swords on this very point with Katherine, not knowing that she is one of the best in the business, and loving her with characteristic sincerity. Katherine is innocently beating her way through life and using her calling card as a meal ticket and when the argument is over she suddenly discovers she has a conscience, and that her life is pretty much of a sham. Katherine thinks it a terrible thing to get a conscience so late in life, like wisdom teeth, and hopes it will be the first and last of its race. Having lost her lover through a misunderstanding, life takes on a dark gray look. The aunts save the day and a piquant love scene smooths out the misunderstanding between the lovers, and Katherine admits that the right man needn't have anything. Tom gets his girl, the girl gets a conscience, and the curtain falls on as modern a human document as any lover of the theatre could wish for, for the east is as full of Katherine as the west of Tom Jaffrays.

"Sham" doesn't rant, nor preach. It



DE WOLF HOPPER,
Who plays "Happyland" at the Theatre this week.

drama, there are several classes of plays, the most ordinary of which is the one with a murder in the first act, a home robbed of its brightest ray of sunshine in the second, on the trail of the murderer in the third, and the Wages-of-Sin-Done-in the last, but "The Girl of the Streets" has successfully

creased with every presentation. In the cast with Teddy Webb, who is being featured in "The Toymaker," are such well known singers and farceurs as Albert Wilder, Frank Bertrand, Daphne Pollard, Eugene Wiener, Amy Leicester, Frank Bertrand and a beauty chorus of thirty. From a spectacular standpoint, "The Toymaker" is most interesting, the finale of the first act showing the wonderful toyshop, being a wonderful mechanical effect.

"Buster Brown."

"Buster Brown," with a host of pretty singing and dancing girls, new jokes, songs and a number of added vaudeville features, has been secured by the management of the Grand theatre for the entire week of March 1. It is safe to say that there is no one who has not heard of Buster, Tige and Mary Jane, and that the attraction will be liberally patronized there is no doubt. The sale of seats for "Buster Brown" opens at the Grand theatre box office Feb. 23.

FROM BEHIND THE CURTAIN.

These lines inscribed "To the Matinee Girl: The cheery friend and philosopher of all who sing," were sent to Ada Patterson of the Dramatic Mirror from Chicago:

THE SONG OF THE ONE-NIGHT STAND.

Ho! For the stands in the country lands, where the grass grows long and tall, And the train pulls in to the rattle and din of the populace one and all.

Oh! The rickety bus, with its rattle and fuss, and the mail bags thrown atop, And the driver's yell at the best hotel, where all the show troupes stop.

Oh, the cold, cold rooms and the lack of brooms at that "best hotel in town." And the awful food which the awful food calls up with an awful frown.

And the "temple of art" makes you sick at heart, the saddest of all sad things, With its miniature stage, where you dress in a cage, or are forced to make up in the wings.

Next morning you hump for an "early jump" on the July train your way, To another tank of equal rank with the one you played today.

THE MATINEE GIRL.

Nat Goodwin was walking with Coquelin in Paris when they met two gentlemen whom the great French actor knew. Invitations in French followed, and one of the gentlemen, fearing that Goodwin did not understand, explained as best he could that the other man was Coquelin's brother.

"Yes," said France's greatest actor, "he is my brother in blood, but you (placing his arm affectionately about Goodwin's shoulder) are my brother in art."

"I am used to compliments from actors," remarked Nat, after referring to the incident, "but I did swell up some at that, and the way Coquelin did it put a little lump in my throat, too."

Since John Barrymore succeeded Arnold Daly as the star of "The Boys of Company B" his Uncle Jack's bon mot about him has been freshly circulated.

Barrymore was one of the players folk rudely treated by the quake at San Francisco year before last. He wrote plaintively to John Drew a usual nephew-like request for a loan, premising it

"The Power of Truth."

Lyric—Tomorrow evening will see "The Power of Truth" open at the Lyric. This is a play with a lesson, but abounds with keen situations and has plenty of comedy running through it. Miss Agnes Johns, W. R. Abrams and other favorites will be seen in worthy roles.

Perhaps the most noticeable feature of the productions being put on by the Utahna stock company is the evident care with which each part, each detail, gets. Many companies playing at prices far in advance of those maintained at the Lyric—ten, twenty and thirty cents—are content to do as little work as possible. But it is different with the Utahna stock company. As a result, good, smooth performances are being given.

Tonight (Sunday) will mark the last performance of "A Daughter of Virginia" in which Miss Agnes Johns, W. R. Abrams, Dorothy Raymond and other members of the company have fared so well.

"The Toymaker."

Musical comedies and comic operas come and go, some creating a faint stir of interest and others as unnoticed as "ships that pass in the night," but when a production holds the interest of theatregoers for some half-dozen years, it argues well for its exceptional merits. "The Toymaker," the dainty dancing, delightful comic opera which the San Francisco opera company which is present at the Salt Lake theatre Monday week is now in its sixth year. The opening performance proved the piece to be one of entertaining value and the hold that it gained at the start has in-



MAY WOODS,
In "The Girl of the Streets," at the Grand.

flows on smoothly and prettily, hiding its satire, and aiming only to amuse as a fair and square love story. All admirers of Miss Roberts know of her natural gift for comedy and look for her creation of Katherine to be one of the most complete and the most pleasing of her career.

Vaudeville at Orpheum.

Mystery, mirth and melody will predominate at the Orpheum this week. The bill of attractions runs the gamut from illusions to grand opera. At the top of the program comes Herman the Great, the acknowledged emperor in the realm of magic. His mystifying work is known and has won recognition in every civilized country. He performs many of the old puzzling tricks that have amazed and entertained amusement lovers for generations, and he also has a line of new "stuff" that the old school of levered men kings never ever dreamt of attempting. Herman executes his work with an easy grace and finish that is delightful to behold.

Sydney Deane and company present an exceptionally clever and entertaining sketch entitled, "Christmas on Blackwell's Island." This act is said to be a novel quartette musical turn that has made a splendid reputation all over the circuit. A notable grand opera star is what the management claims for Virginia Pierce. She is said to be a wonderfully gifted singer, with a most magnetic personality. She comes direct to the Orpheum from the Manhattan Company of New York, where she was a great favorite.

Ralph Johnstone comes heralded as "the world's greatest aerialist." His act is of the hair-raising order; full of daring and sensational work.

Something entirely new and out of the ordinary line of entertainment is what is promised for the act of the Bailey & Austin company, who are billed simply as "American Beauties." Theirs will be a pleasant surprise.

Joe Carroll comes recommended as one of the most entertaining and amusing monologists and dancers on the American vaudeville stage. His "gags" are said to be entirely new, and they come out bright like new dollars from the mint, while his dancing is of a very superior kind. Not only is his footwork quick and nimble, but he is exceedingly graceful.

These six acts, with a new set of interesting pictures on the kinodrome and music by the always popular Orpheum orchestra, make up what the management claims will be one of the season's best attractions.

"Girl of the Streets."

Lillian Mortimer's masterpiece, "The Girl of the Streets," opens at the Grand theatre tonight for a week's engagement, with matinees both Wednesday and Saturday. In the lines of melo-

with the statement that, while clad only in his purple pajamas, he had been shaken into a bath tub full of water, and that this misfortune had been followed by that of being drafted for street work by a company of soldiers. Reading which, with his pen suspended over his check book, Mr. Drew reflected aloud.

"I have some hopes of the boy, although it required a convulsion of nature to make him take a bath and the United States army to force him to do manual labor."

Robert Edson received a peculiar letter the other day which had been sent to him by some one totally unknown to the actor, and which asked him if he would answer the following questions:

What did you want to be when a child?

What did your parents want you to be?

What do you think you are now?

What's your ambition?

Mr. Edson, rather puzzled to know for what reason the writer desired the information, at first decided to ignore the letter, but later sat down and wrote out the following answers in the same order as the questions:

A circus clown.

A preacher.

Something between what my worst

enemies think I am, and my best friends hope I will be some day. To be what I think I am. As yet he has received no acknowledgment to his letter.

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In the New Society Comedy

"SHAM"

By Geraldine Bonner and Elmer B. Harris

Prices: Evening, 25c to \$1.50; Matinee, 25c to \$1.00. Sale now on.

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Nothing since DeKoven's "Robin Hood" has reached the tuneful dignity of this masterpiece.

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GIRL OF THE STREETS

With MISS BERNA REINHARDT in the Title Role.

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Prison; Songs, Dances, Fun.
Clean, Pure and Moral. Every woman should see this play.
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TONIGHT LYRIC THEATRE TONIGHT

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A Daughter of Virginia

Week commencing Monday, February 24th

The Power of Truth

Matinees Wednesday and Saturday. Prices 10, 20 and 30 cents.



FLORENCE ROBERTS,

Who comes to Salt Lake with her new play, "Sham," this week.